

# Book Reviews

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## WALTER HORATIO PATER.

OXFORD has suffered heavy losses during the last few years. Of my own old friends and teachers, Aubrey Moore, Jowett, the two Nettleships, and Romanes have passed away; while just now comes the news of Pater's sudden death. Truly, it is a heavy burden that the University lays on her younger sons,—to replace such men as these.

Pater died quite suddenly on July 30th, in his rooms at Brasenose College, of a combination of rheumatism and pleurisy. His life was the typical *Gelehrterleben*, quiet and uneventful. Born in London, Aug. 4th, 1839, he was educated at the King's School, Canterbury, and at Queen's College, Oxford, graduating with the B.A. in 1862. His university career had not been particularly brilliant; but the requirements from Fellowship candidates were not then what they are now, and he was elected Fellow of Brasenose some two or three years later. He lived in Oxford till about 1886, when he moved to London, only coming to the University for the performance of his collegiate duties.

It was my good fortune to be one of the scant half-dozen Brasenose undergraduates who heard Pater's lectures on Plato and Platonism—published in re-

vised form last year—on their first delivery. We were summoned to his own room, which was characteristic of its inmate. Imagine a square chamber, high but not very large, panelled in dull yellow, with curious, snaky brass-work about the doors, and draped where there was drapery with a soft bluish gray. Pater sat at one side of the open hearth, before a little crooked-legged table, on which lay a neat pile of small oblong slips of paper. Of these slips more presently. His chair was always too high for him, and a footstool its invariable accompaniment. Towards the back of the room was a round lunch-table, on which stood a case of antique gold coins. Behind the table, again, and extending the whole breadth of the wall was a low bookcase, whose contents showed for the most part backs of morocco and vellum. I once ventured to borrow one of these morocco-covered volumes—it was Rénan's *Averroès et l'Averroïsme*—and found to my delight that it was pencil-marked! Has there ever been a book-lover who did not hesitate between the two opinions: the desire to make a volume his very own, by intruding lines or asterisks, and the reverence of the work in its original shape, forbidding defacement of the page

for any reason however good? Well! It was a great satisfaction to find the *Averroës* marked, as well as a great interest to note which paragraphs had evoked the fine, regular pencil-stroke that called attention to them.

We sat where there were sitting-places; at the table, in arm-chairs, on the window-seat. Pater liked to be listened to, and did not like to have his every word noted down. But there were one or two of us who had equal objection to letting his words escape us. We hit upon a compromise. Some few would listen, writing nothing, and endeavor to hold the lecturer's eye; the others wrote for dear life, and forewent the understanding of what they heard till the hour was over. Of course the ruse was seen through, as many an amused smile showed; but no rebuke came.

The little heap of paper slips was never absent from the lecturer's table. On each one of them was written some one thought, phrases expressing some particular aspect or part-aspect of the subject in hand. This was Pater's way, and he more than once recommended it to us as the preliminary to essay-writing. Some one thing that struck us as worth the saying was to be put, as well as we could put it, on its special slip; and other things in like manner upon others. Then the papers were to be shuffled this way and that, like a pack of cards, and the final arrangement and development of their ideas only decided on after long testing and re-testing. Oftentimes, he said, this mere mechanical juxtaposition of thought with thought gave one *new* thoughts; and in any case the first order of writing was not to be trusted as the best order of expounding. I believe that this was the method followed by him in his own published writings. At least, he always favored it in conversation; and I have heard an unfriendly critic say that he could "see the joins" in the *Marius*. That I greatly doubt. However it arose,

Pater's work cannot but appeal to the reader as an organic and perfectly blended whole. His "fair copy" for the printer was not penned till the detached appreciations had been passed again and again through the furnace, and the surface of the metal was entirely uniform. I possess a fragment of the MS. of the essay on *Style*, in which the writing is as fluent, and the erasures and corrections as few, as though it had sprung, complete as Athena, from the head of its author. More probably it had been pored over and over till it was got by heart.

And the man himself? Pater was certainly not above—probably a little below—the middle height. He had, besides, the typical scholar's stoop, and so appeared shorter than he really was. Bald, with a ring of neutral brown hair; somewhat pale, and often tired-looking, with deep-set, blue-gray eyes, rather a heavy chin and mouth, and an immense deep-brown mustache—that is his portrait, as I remember him. He was exquisitely neat in his personal appearance; and little as he lived in Oxford in my time, his figure in the Radcliffe Square—passing from the College to Bodley's Library, or coming through the gates of the Camera—with its immaculate tall hat and exactly fitting sack-coat crops up as a very familiar memory.

We at Brasenose looked upon him with a reverence that almost amounted to awe. He was, to us, the incarnation of Art. Now of Art we knew very little. We were fairly musical: there is a superstition extant that the British youth is not musical, which a glance at a stray copy of the *Oxford Magazine* would go far to dispel; but of *Culturgeschichte* we were pretty hopelessly ignorant. Even when one takes all possible advantage of the "public lectures" at Oxford, it is hard to get anything more than a scrappy, more archæological than critical acquaintance with painting and sculpture, artistic

achievement and development. The "schools" press heavily, and excursions from the beaten track are not welcome to the authorities. I remember that my devotion of two hours a week to the study of Italian was frowned upon by my tutor, not as anything actually vicious in itself, but as a procedure that would endanger my "first." Pater was the embodiment of this unapproachable and tantalizing Art, of which we knew only from books and from a few long-vacation weeks spent in the Louvre, or at Dresden, Florence, or Rome; and as such he was a being on a different plane from that of the ordinary Don. An anecdote will, perhaps, illustrate this feeling of the undergraduates better than mere description. There had been a students' frolic in the rooms above those occupied by him, in the course of which a bath-tub was overturned upon the floor. Some choice spirit added to the mess the contents of as many lamps as he could lay hands on. The mixture of oil and water soaked through the floor, to the ceiling of Pater's bedroom; and he himself was awakened in the small hours by a gentle trickling upon his forehead. The news spread next morning, at chapel-time; and when my friend Jones appeared to breakfast with me, his first words were, "Fancy, on that head!" We ate our meal in melancholy silence. Had the accident happened to the then Principal, the remark would have been no more than, "Rough luck on old Toby, wasn't it?" Mr. Watson we all respected and liked; but he was only a mortal.

Hero-worship, of course; and a kind of *ignotum pro magnifico* hero-worship, not based on understanding. But I do not know either that it did us any harm at the time, or that my own estimation of Pater's work decreased as my knowledge increased.

And this leads me to speak of his published writings. His first publication, I believe, was an essay on Winckelmann,

which appeared in the *Westminster Review* for January, 1857. There is a chapter on the same teacher, penned ten years later, in the *Renaissance: Studies in Art and Poetry*, 1873. The first edition of this work, with its red-chalk vignette after da Vinci, is a treasure to the collector of the later Victorian *belles lettres*, the amateur of Stevensons, Langs and the rest. The book is notable for many reasons: for the space of time its title is made to cover—from the "earlier Renaissance within the middle age itself" to Winckelmann in the eighteenth century; for its chastened splendor of style (it contains the famous interpretation of *La Gioconda*); for its passionate plea for "the love of art for art's sake." It is the Pater of the *Renaissance* who suffers so cruel a caricature as Mr. Rose in Mallock's *New Republic* (first published in *Belgravia* in 1876). "He is Mr. Rose, the pre-Raphaelite. He always speaks in an undertone; and his two topics are self-indulgence and art." There can be no doubt that Pater suffered, in both senses of the word, from this parody. But the memory of it must, one would be glad to think, have been effaced by the reception accorded his next book—pretty unanimously regarded as his masterpiece—*Marius the Epicurean: his Sensations and Ideas* (1885). This is a romance—I do not know of any other word for it—laid in the days of Marcus Aurelius; a story of the illumination of the "religion of Numa, so staid, ideal, and comely," by the "Christian new light"; the life-history of a soul, *anima naturaliter christiana*, born among the best traditions of the old Roman paganism. It is not a book that he who runs may read; but any one may enjoy the beautiful translation of the story of Cupid and Psyche, from the *Golden Ass* of Apuleius, or the chapter that describes the show given in honor of Lucius Verus. Not that it is a work to be recommended to the "general

public." It is art; and art requires understanding.

After the *Marius* came, in 1887, the volume of *Imaginary Portraits*: portraits of Watteau, the "prince of court painters"; of Denys l'Auxerrois,—who does not know the word-picture of the ball-play in the cathedral?—of Sebastian van Storck, the student of the "Infinite," who spurned his betrothed, and gave his life to save a child's; and of Duke Carl of Rosenmold, who would bring Apollo with his lyre to Germany. They are fit successors to the essays of the *Renaissance*. Then we have the beginnings of another romance, *Gaston de la Tour*,—chapters, abruptly discontinued, in *Macmillan's Magazine*. Then the volume of *Appreciations* — how the word was wanted!—with the *Essay on Style* prefixed. The first treats of Wordsworth—who was, perhaps, never far from Pater's mind, and who finds mention in the preface of the *Renaissance*. Last spring appeared the ten lectures on *Plato and Platonism*, of which I spoke above. And lastly, from the press of Mr. Daniels at Oxford, has come in the present year an autobiographical work, written in 1878, *The Child in the House*. This I have not yet seen.

Besides these books, there are a few articles in magazines to be collected, and the hope of treasures to be discovered among the author's papers, — perhaps even of the conclusion of the *Gaston*.

It is too early to attempt any serious estimation of Pater's work. With his death so fresh in our minds, we shall prefer to postpone criticism, and to re-read what he has left us in a spirit of true thankfulness and admiration. Nevertheless, even in this spirit a word may be said both of the matter and manner of his teaching.

A friend once remarked to me: "The critics all praise Pater's style, and so I suppose it must be good. But I find it difficult; and surely a good style should

be perspicuous." It is a curious fact that, while every one acknowledges the need of special training for the acquisition of the æsthetic judgment in painting and music, the artist in language, prose or verse, is required to be *easy*. As though the beauties of a style like Pater's, whose every sentence is polished, and every word weighed, were to be seen by the banausic, who are utterly incompetent to appreciate the harmonies of Brahms or the draughtsmanship of Bouguereau! For the rest, there can be no doubt that the published works show a gradual maturing and hardening of style: let the reader compare the translations of 1885 with those of 1893. In the *Essay on Style* itself there are, as has been noted, passages which exhibit the passion for precise expression in an extreme form, in which reverence for words has become as it were an euphemism without euphuistic elegance. But such blemishes are rare: and is not too great a carefulness better, after all, than the customary lack of care?

As to the substance of Pater's teaching, it is difficult—it will probably always be difficult—to pass judgment. In the conclusion of the *Renaissance* we have the doctrine that Mr. Mallock distorted so ingeniously: "Well! we are all *condamnés*, as Victor Hugo says: we are all under sentence of death, but with a sort of indefinite reprieve. . . . Some spend this interval in listlessness, some in high passions, the wisest in art and song. For our one chance lies in expanding that interval, in getting as many pulsations as possible into the given time. . . . Of this wisdom, the poetic passion, the desire of beauty, the love of art for art's sake has most; for art comes to you professing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake." With this it is fashionable to compare or contrast the *apologia pro doctrina sua* in the *Essay on Style*: "Given the conditions I have tried to explain as constitut-

ing good art; then if it be devoted further to the increase of men's happiness, to the redemption of the oppressed, or to the enlargement of our sympathies with each other, or to such presentment of new or old truth about ourselves and our relation to the world as may ennable and fortify us in our sojourn here, or immediately, as with Dante, to the glory of God, it will be also great art; if, over and above those qualities I summed up as mind and soul—that color and mystic perfume, and that reasonable structure, it has something of the soul of humanity in it, and finds its logical, its architectural place, in the great structure of human life." The two passages may

stand, to be "reconciled" by those who find reconciliation necessary.

I could tell at length of delightful conversations,—hours when Pater spoke, and spoke freely, of Darwinism, of the æsthetic principle, the *appurvis*, in its literal sense, that there should be in man's work, of religion, of the "idea of a university," and of many other things that it imports a young man to think sanely on. But this sketch has already proved to be too personal and anecdotal; and the talks were always personal. The republic of art has lost a citizen whom it can ill spare: but those who knew Pater have lost something more.

E. B. TITCHENER.

#### ANATOMY AND PHYSIOLOGY FOR NURSES: BY DIANA CLIFFORD KIMBER.

OF all the many professions and trades for women that have come into existence in the later years of this century, there is none which touches the community so closely as that of trained nursing. As class after class has gone out from the various hospital-schools, text-books and manuals have not been wanting, some of them of value to intelligent lay readers as well as to graduates, but a work like the present did not exist, and was much needed. The author says in her preface: "So far as I know, no attempt has yet been made to compile a text-book on anatomy and physiology for the use of nurses, although the subject is more or less universally and systematically taught in our training-schools. During several years I have spent much time and trouble in preparing notes on this subject for class-teaching, and it was suggested to me that if these notes could be put into shape, they might prove useful in our schools. The scheme of the book has been practically worked out in class-teaching; and in compiling the notes from standard works on anatomy and physiology, I have

sought to abstract that which shall prove valuable and interesting to the nurse, while avoiding those innumerable and minute details indispensable to the medical student."

Miss Kimber has earned the right to a respectful hearing through having held during the past seven years, with marked success, the responsible position of Assistant Superintendent of the New York City Training-school, one of the largest in the country, where she has shown that she understands the true meaning of education. To use her own words: "It is always well to bear in mind that the primary object of educative methods is to enlarge the mental capacity of the student, and not to make her swallow a mass of undigested facts. To insist upon accuracy of statement; to enlarge the pupil's vocabulary; to train her to trace from cause to effect in different conditions,—if nothing else is accomplished, this is a great deal, and will make a nurse of distinctly greater value and of higher grade than one whose mind has not, with all her training, been trained to think."

The book is written in a clear and simple style, and at the end of each chapter there is a short recapitulation of the subjects treated therein, which is well calculated to fix the most important points in the student's memory.

Beginning with the general outline of the body, she passes to the structural elements of the different tissues, and her description of protoplasm may be quoted as giving a fair idea of the manner in which she presents a highly technical subject to students that have in most cases had no previous scientific training. "When any tissue is separated by the aid of the microscope into its simplest parts, such parts are termed the structural elements of the tissue. The simplest structural element of every tissue is a cell or fibre, and however diversified the tissues of the body may appear to be, they all originate as collections of cells. All the varied activities of the body are the result of the activity of the cells which compose it, and it is very desirable, owing also to their being the foundation of all structure (the bricks, as it were, out of which the tissues are built), that we early acquire some definite conception of these tiny elementary bodies.

"A cell is a minute portion of living substance called protoplasm, which is sometimes enclosed by a cell-membrane, and always contains a vesicle which is known as the nucleus.

"Up to 1865 it was universally believed that protoplasm had no definite parts, or, in other words, was structureless; but, when examined under the highest microscopical power, it appears as an exceedingly fine network of delicate fibres. The width of the meshes varies to some extent; sometimes they are narrow and close, and sometimes wider and more open. The interspaces are filled with a clear soft semi-fluid substance and minute particles or granules of variable size. The microscope can tell us little more than this, though there are good

grounds for supposing that there is structure that cannot be directly observed. We have to turn to the chemical nature of protoplasm for light as to the cause of its remarkable properties.

"All matter of whatever kind is made up of little particles or atoms, so small that they are perfectly invisible to the human eye even when aided by all the appliances of optical science, and it is only when a number of these atoms unite into one body that they become visible. Every little piece of matter which we can see is built up of thousands, or rather millions, of these atoms. There are many different kinds of atoms. Thus we have carbon, hydrogen, oxygen, and other kinds, each having its own particular weight, and probably its own particular size and shape. They combine by mutual attraction, which in some cases we call cohesion, and in others chemical affinity, according as the atoms are of the same or of different kinds. In this way an endless variety of structures may be built up. These structures may be stable and solid, the myriads of atoms composing them cohering so firmly together that it is almost impossible to separate them; or they may be very unstable, or complex, the particles composing them being of many different kinds and sizes, held together in the loosest fashion, and ready to fall apart at the slightest touch. Again, we may have many structures varying in stability between these two extremes."

From the tissues Miss Kimber passes to the skeleton and the muscular system, giving practical suggestions whenever possible; as, for instance, that, the eminences or projections of bones termed processes having been named by the early anatomists from their shape or fancied resemblance to some well-known objects, it is well to fix them in the memory by looking up the Greek or Latin words instead of merely learning their names by rote. Again, she remarks that the chief

muscles connecting the tongue and tongue-bone to the lower jaw become relaxed during general anaesthesia, making it necessary to press the angle of the lower jaw upwards and forwards in order to prevent the tongue from falling backwards and obstructing the larynx.

To those that know nothing of physiology it is always puzzling that the blood should course through the veins in a steady flow, while the heart and the arteries have distinct and intermittent pulses. Of this the author gives a simple explanation:

"The continuous, uninterrupted flow of blood in the veins is caused by the elasticity of the arterial walls. On account of the small size of the capillaries and small arteries the blood meets with a great deal of resistance in passing through them; and, in consequence, the blood cannot get through the capillaries into the veins so rapidly as it is thrown into the arteries by the heart. The whole arterial system, therefore, becomes over-distended with blood, and the greater the resistance the greater the pressure on, and distention of, the arterial walls. The following illustration will explain how the elasticity of the arteries enables them to deliver the blood in a steady flow to the veins through the capillaries.

"If a syringe be fastened to one end of a long piece of elastic tubing, and water be pumped through the tubing, it will flow from the far end in jerks. But if we stuff a piece of sponge into this end of the tubing, or offer in any way resistance to the outflow of the water, the tubing will distend, its elasticity be brought into

play, and the water flow from the end, not in jerks, but in a stream which is more and more completely continuous the longer and more elastic the tubing."

It is also easy to understand that if a man breathing fifteen to sixteen times a minute takes in thirty cubic inches of air with each breath and exhales the same quantity, in twenty-four hours about four hundred cubic feet of air will have passed through his lungs, or, in other words, as much as would be contained in a room measuring seven feet each way.

The chapters that treat of the processes of digestion, and the values of different alimentations, are also carefully and well done.

Where there is difference between the physiology of the sexes, Miss Kimber deals only with the female body, never losing sight of her primary object, the education of nurses. But it is to be hoped that her work may find its way outside of class-rooms. Primers of physiology, showing, for example, the structure of the eyes, the position of the main arteries, and why certain things are bad for the coats of the stomach, are all that are needed, in most cases, for young girls, because it is a mistake to put into the mind of a maiden any ideas, however excellent in themselves, that do not admit of general discussion. But this objection cannot hold in the case of grown women, and if any of them shall care to know more about their physical construction, they cannot fail to find this book both interesting and valuable.

MARY CADWALADER JONES.

#### AMONG THE COLLEGES.

PROFESSOR G. M. DUNCAN has been promoted to a full Professorship of Philosophy in Yale University.

ORRIN B. CLARK, Professor of English at Ripon College, Ripon, Wis., has gone to Chicago University.

MR. GEORGE H. MEAD and Mr. James

R. Angell have been appointed Assistant Professors in the University of Chicago.

PROFESSOR BARRETT WENDELL of the English Department at Harvard will be abroad next winter on his Sabbatical year of absence.

WILLIAM PATTEN, Professor of Biol-

ogy in the University of North Dakota, has been appointed Professor of Zoölogy at Dartmouth College.

PROFESSOR T. D. GOODELL of Yale has been appointed Professor of the Greek Language and Literature in the American School at Athens.

MR. D. F. HOUSTON, A.M., for two years holder of a Morgan Fellowship at Harvard, has been appointed Adjunct Professor of Political Science in the University of Texas.

MR. F. C. FRENCH of Colgate University has been appointed Professor of Philosophy at Vassar College, while President Taylor still retains temporarily the Professorship of Ethics.

CRAWFORD H. TOY, Professor of Hebrew in Harvard University, spends next year abroad. Professor Toy has been in attendance at the International Congress of Orientalists which met at Geneva in September.

PROFESSOR H. MORSE STEPHENS, M.A., of Cambridge, England, has been

chosen to succeed the late Professor Tuttle in the chair of Modern European History at Cornell University. Professor Stephens is in the foremost rank of the younger historians now carrying on the traditions of the Oxford School, in which Bishop Stubbs, Goldwin Smith, and the late Professor Freeman were the leaders. Professor Stephens is the author of several important historical works, the last published of which is *Europe, 1789-1815*, in the "Periods of European History" Series.

AT Princeton University Dr. Willard Humphrey becomes Assistant Professor of German; Elmer H. Loomis, Ph.D., Instructor in Physics; John H. Coney, A.M. ('85), Instructor in History; E. Y. Robbins ('89), Instructor in Greek; W. K. Prentice ('92), Instructor in Greek; Webster Browning, A.M. ('94), Instructor in Latin; J. M. Brooks, A.M. ('89), Instructor in Mathematics; W. B. Vreeland, A.B. ('93), Instructor in the Romance Languages; Alvin Davidson, A.M., Demonstrator in Morphology; H. F. Sill, Assistant in Applied Chemistry; and T. F. Pease, Organist.

## Notes and Announcements.

*Love in Idleness*, Mr. Crawford's charming tale of life and love at Bar Harbor, will be ready for publication on the 6th of October.

A NEW and cheaper edition of Otte's Scandinavian History has just been published by Macmillan & Co. It is fully illustrated by maps, and is a work that has won a wide reputation as an authority on this somewhat obscure subject.

IT is stated that Mr. J. B. Bury of Trinity College, Dublin, has undertaken to prepare a new edition of Gibbon's *Decline and Fall of the Roman Empire*, with introductions, notes, and appendices, showing the results of recent knowledge.

MRS. MARGARET L. WOODS, the author of that vivid and powerful story *A Village Tragedy*, has written a new work called *The Vagabonds*, which will be published by Macmillan & Co. on October 15th.

SIR WILLIAM JENNER, the distinguished physician and the author of the

well-known work on Fevers and Diphtheria, will publish immediately, through Macmillan & Co., his Clinical Lectures and Essays on Rickets, Tuberculosis, Abdominal Tumours, and Other Subjects.

ARRANGEMENTS have just been completed for an English edition of the late Prof. Dillmann's writings, Messrs. T. & T. Clark of Edinburgh having secured the right of translation. His commentary on *Genesis* will probably be the first to appear.

THE J. B. LIPPINCOTT Co., which has completed the publication of a new edition in twelve volumes of Thiers' *History of the Consulate and the Empire of France*, will publish in uniform style the same writer's *History of the French Revolution*.

THE children who look forward to Mrs. Molesworth's annual story as one of the unfailing pleasures of the Christmas-tide will be more than satisfied this year by *My New Home*. A chronicle of childish doings, it is filled with all the abundance

of detail that children delight in, and is a tale to make glad the heart of every little one.

PROF. WESTLAKE'S new book, which is to be out very soon, will contain, among other matters, a discussion of the position of the various kinds of protectorates now exercised by the United Kingdom and by other Great Powers over weak states or over uncivilized countries not forming states. The subject is one of which no thorough examination has up to this time been made.

A NEW edition is announced by Macmillan & Co. of a little book by Henry S. Salt, entitled *Animal Rights Considered in Relation to Social Progress*. The writer, who deals with most of the points commonly held in dispute, from vegetarianism to vivisection, is upheld on the latter point by Dr. Albert Leffingwell, who contributes to the volume an essay on Vivisection in America.

MR. THOMAS WHITTAKER has in press and will shortly publish a new work by Mr. Frederick Saunders, librarian of the Astor Library and author of *Salad for the Solitary and the Social*, etc., entitled *Character Studies, with some Personal Recollections*. It is devoted to reminiscences of some eminent literary persons he has met, among them Washington Irving, Longfellow, and Bryant.

MAX O'RELL, whose new book, *La Maison John Bull et Cie.*, was published simultaneously on September 19th by M. Calmann Lévy in Paris, Messrs. Warne & Co. in London, and Messrs. Charles L. Webster & Co. in New York, sails for America about the end of October on his fourth lecturing tour. *John Bull & Co.* deals with the "great colonial branches of the firm," in which are included America, Canada, Australia, and Hawaii, and is illustrated with numerous original drawings.

MESSRS. HOUGHTON, MIFFLIN & Co. announce among their holiday books *Their Wedding Journey*, by William Dean Howells, illustrated by Clifford Carleton, and also a special "wedding edition" of the book; a popular edition of *The Rubáiyát* with the drawings of Elihu Vedder; *The Last Leaf*, by Oliver Wendell Holmes, illustrated by George Wharton Edwards and F. Hopkinson Smith; *The Story of a Bad Boy* by Thomas Bailey Aldrich, with illustrations

by A. B. Frost; and *Timothy's Quest*, by Kate Douglas Wiggin, illustrated by Oliver Herford.

MR. WALTER PATER at the time of his death was under an engagement to lecture at the summer meeting of university-extension students at Oxford. When it was found that he would be prevented by illness from fulfilling his engagement, the delegates requested the Rev. John Owen, rector of East Anstey, to undertake the Pascal lecture. Mr. Owen, who has recently written on Pascal in his work *The Skeptics of the French Renaissance*, intends to publish his lecture in the enlarged form of four essays entitled *Pascal: His Life and Thought*.

MACMILLAN & Co. announce for immediate publication Browning's *Asolando*, which forms the seventeenth and concluding volume in their Library Edition. It will contain historical and biographical notes and will be published in uniform style with the other sixteen volumes, so that subscribers may have a chance to complete their sets. The same publishers announce also a new edition of the works of Browning in nine volumes, crown octavo. This edition, which will be absolutely complete, will be as perfect in every detail of workmanship as it is possible to make it.

MESSRS. FLOOD & VINCENT of The Chautauqua-Century Press, have published five new volumes which will constitute the course of reading for the Chautauqua Literary and Scientific Circle during 1894-95, beginning with October: *The Growth of the English Nation*, illustrated, by Professors Katharine Coman and Elizabeth Kendall of Wellesley College; *Europe in the Nineteenth Century*, illustrated, by Prof. H. P. Judson of the University of Chicago; *Renaissance and Modern Art*, illustrated, by Prof. William H. Goodyear of the Brooklyn Institute; *From Chaucer to Tennyson*, by Prof. Henry A. Beers of Yale University; *Walks and Talks in the Geological Field*, by the late Prof. Alexander Winchell of the University of Michigan.

NO movement in the history of the nineteenth century has had fewer chroniclers and more scanty records than that of co-operative production. To preserve the experience and knowledge of those that remember some of the earlier efforts in associated industry, and to search such

scanty records as are extant, is the task which has been undertaken by Mr. Benjamin Jones in his *Co-operative Production*. The work, a volume of some eight hundred pages, has just been issued by Macmillan & Co., and it will undoubtedly prove of the highest interest to those whose aim is the removal, by some form of associated management, of the evils which beset many of the present methods of industrial organization.

AMONG Ginn & Co.'s autumn publications are *The Ethics of Hegel*, translated and edited by J. MacBride Sterrett, D.D., of Columbian University, a well-known Hegelian scholar; *Mediaeval Europe*, by Ephraim Emerton, Ph.D., Professor of History in Harvard University, a continuation of *Introduction to the Study of the Middle Ages: Odes and Epodes of Horace*, edited with introduction and notes by Professor Clement Lawrence Smith of Harvard University; *An Elementary Chemistry*, by George Rantoul White of Phillips Academy, Exeter, a text-book for high schools and academies and for elementary classes in colleges; and *Citizenship; a Book for Classes in Government and Law*, by Julius H. Seelye, late President of Amherst College.

IN *German Society at the Close of the Middle Ages*, Mr. E. Belfort Bax, the author of many works dealing with questions of history and philosophy, gives a general view of the social condition and popular movements of Germany during the period of the Reformation.

The volume is limited, roughly speaking to the period bounded by the closing years of the fifteenth century on the one side, and by 1525, the year of the great Peasants' Rising, on the other. It contains a narrative of the earlier popular revolutionary movements at the close of the Middle Ages, and deals also with the underlying causes, economic, social, and juridical, of the general disintegration of the time. This volume, which is published by Macmillan & Co., will be followed by others treating more in detail the years 1524 to 1526, and giving a history of the Anabaptist Movement in Central Europe.

THE Grolier Club will open an exhibition of American book-plates on October fourth, and asks the co-operation of collectors. Old and modern American book-plates, book-plate literature, contemporary portraits of owners and engravers of early plates, will be shown, but foreign examples of particular value or interest will also be included. Intending exhibitors should send all communications to Mr. Charles Dexter Allen, P. O. Box 925, Hartford, Conn. Mr. Allen is the author of *American Book-plates*, which will be published this fall by Macmillan & Co. The work will contain reproductions of many rare and interesting plates, and also many impressions taken direct from old and recent coppers that have been loaned for the illustrating, and, finally, a numbered list of over nine hundred early American plates.

## Reviews.

*A New and Complete Concordance; or, Verbal Index to Words, Phrases, and Passages in the Dramatic Works of Shakespeare. With a Supplementary Concordance to the Poems.* By John Bartlett, A.M., Fellow of the American Academy of Arts and Sciences, Author of "Familiar Quotations," etc., etc.

Mr. John Bartlett's "New and Complete Concordance" to Shakespeare belongs, in a certain sense, to a class of books which Lamb, in one of his whimsical moods, refused to admit among "books which are books," but which, nevertheless, are indispensable alike to the lettered and the unlettered. As the word "concordance," however well understood, is sometimes

loosely used, we may as well see what Webster says of it, or rather the editors of the last edition of his Dictionary: "Concordance—An alphabetical verbal index showing the places in the text of a book where each principal word may be found, with the immediate context in each place." The principle involved in the making of a concordance is the same that is involved in the making of a dictionary, and the maker of the former may not be inaptly described by the sarcastic phrase with which Dr. Johnson feelingly and wearily described the maker of the latter—"a harmless drudge." They are both drudges, no doubt, but if we wish to know the meaning of the words which we use in speech

and in writing, or if we wish to know the words which the great writers of the world have used in their books, this harmless drudgery of theirs is as large, and important, and beneficent as the circulation of the air we breathe, the light of the sun and moon, the succession of day and night, and the circuit of the rolling year. Not to understand the meaning of the language which is our daily speech may be, and often is, to say what we do mean to say, as gentlemen of the legal profession have the habit of informing us in their kindly, critical way. To be accurate in what concerns ourselves is a duty which we owe to ourselves, and to be accurate in what concerns others, who are greater and wiser than ourselves, is equally a duty, a double duty, one may say, since its violation is a misrepresentation and an injustice to both. No author who ever lived has ever been so universally quoted as Shakespeare, and no one has ever been so grossly misrepresented as he, partly on account of the imperfect condition in which his text has come down to us, and partly on account of the changes and corrections, emendations and interpolations which his manifold editors have foisted into it. The most popular poet of his time, he figured sixteen years before his death in "England's Parnassus," which, representing the principle of the Concordance, has since been called the first Concordance of English Poetry, and has figured in all subsequent publications of a similar character. Foremost among these collections, whose name was legion, was the "British Muse," the preface to which has been attributed to the scholarly antiquarian, William Oddy. The law which underlies the Concordance obtained in these works, so far as regarded their alphabetical and topical arrangement; but though its need was felt and its coming may be said to have been seen afar, we had no Concordance that was worthy of the name—certainly no Concordance of the one great English poet the splendor of whose genius and the universality of whose fame suggested and demanded it—until Mrs. Mary Cowden Clarke gave the world her Concordance to Shakespeare. It was a work of which any woman might have been proud, but from the labor of which most women would have shrunk, since it occupied her sixteen years. More than the mental and physical labor which this time implies went to the making of this great work, which had not only to be planned in every particular before it was undertaken, for prototype or model it had none, and more associations than attach to the memory of this industrious gentlewoman cluster around it—the memory of her accom-

plished husband and fellow-worker in Shakespearian lines—Charles Cowden Clarke, the boyish friend of Keats, to whom he owed his earliest knowledge of Chaucer, and Spenser, and Chapman's Homer, and the memory of the common friends of both, Hunt and Hazlitt, Charles and Mary Lamb, and the Enfield and Hampstead set who are so delightful in so many books. Fifty years, save one, have passed since the original publication of Mrs. Clarke's Concordance, and hundreds of thousands of readers in all English speaking and reading countries have consulted it as an absolute authority with pleasure and with profit to themselves and with grateful admiration for its editor. It was abreast with the demands of the Shakespearian scholarship of 1845, but it is not abreast with the greater demands of the Shakespearian scholarship of 1894, so many important editions of Shakespeare have been issued in the interval between these dates, and so many obscure and dubious readings have been elucidated and their probable if not absolute meaning determined. We understand Shakespeare better than our fathers did, for we understand the language in which he and his contemporaries wrote more thoroughly than they did, for the study of what may be termed Elizabethan philology has kept pace with the study of Shakespeare, as the study of Chaucerian philology has kept pace with the study of Chaucer, each shedding its light upon the other, and admiring Shakespeare more from our own individual sense of his greatness than from what Coleridge, or Lamb, or Hazlitt, or Johnson, or Goethe thought of him, we admire a larger Shakespeare than they, since our admiration includes his Poems as well as his Plays, "Venus and Adonis" and "Lucrece" as well as "Romeo and Juliet," and the "Sonnets" as well as "Hamlet" and "Lear." There was a time, and it is not very remote, when the poems of Shakespeare were considered greatly inferior to his tragedies, and comedies, and histories; when so clever a commentator as Stevens declared that an act of Parliament would be necessary to make us read his "Sonnets"; but that time is past, for we now perceive that the poet and the dramatist were equally great in Shakespeare. This fact is recognized by Mr. Bartlett as it was not recognized by Mrs. Clarke, and as it could not well be recognized by any one in her day, and we reap the benefit of this recognition in his "Concordance," which is not merely (in the words of his title) a "verbal index to words, phrases, and passages in the Dramatic Works of Shakespeare," but a supplementary concordance to his poems also.

This addition to his work renders it superior to that of Mrs. Clarke, who, as we have said, had to devise a method and limitations for himself, and had besides to content herself with the best editions of Shakespeare that were extant sixty-five years ago, when she began her labor of love. Mr. Bartlett possessed an advantage which was denied her in the *Globe* edition of Shakespeare, which is the one that he has used throughout in the compilation of his "Concordance," and which, from the scrupulous accuracy of its enumeration of lines as well as the soundness and clarity of its scholarship, fills the position of an exhaustive, if not a wholly ideal, edition of Shakespeare. It is the best which the intelligence of the English mind has yet created, and it is by all odds the best for the purpose to which Mr. Bartlett has put it, for it is, if we remember rightly, the one by which those who consult his "Concordance" can find what they seek with the least trouble and the greatest assurance of success. He began his work (he tells us) in 1876, taking as its basis the *Globe* edition of the previous year; but as new readings were from time to time introduced into the text of later issues, he revised his manuscript and collated it with the edition of 1891, his labors, which were finished in the beginning of the present year, exceeding those of Mrs. Clarke by about two years. They were greater than hers, and demanded much more time, no time being too great for the faithful accomplishment of so monumental a task as this, which, as he remarks in his modest prefatory note, is more comprehensive than any which has preceded it, in that it aims to give passages of some length for the most part independent of the context. Other specialties are mentioned, which Mr. Bartlett's readers will no doubt discover for themselves, for he has created a book which it is a pleasure to read as well as to consult for the purpose which it fulfills. It is a beautiful quarto of 1910 double-column pages, printed in small type, in black ink, on clear, white paper, but so admirable in its arrangement and its legibility that one reads it as readily as if it were a crown octavo in large type, thinking only of the sense it contains, and not of the sight that is expended on it. We know of no more perfect specimen of typography than this marvelous "Concordance" of Mr. Bartlett.

—*The Mail and Express.*

*Problems of the Far East.—Japan, Korea, China.* By the Hon. George N. Curzon, M.P.

It is not often that so important a book is published in the second half of August

as Mr. Curzon's new work, in which he has tried to give his readers only that which is new or not easy to find elsewhere.

Instead of the ordinary treatment of Japan as the traveller's paradise, the Japanese part of Mr. Curzon's work deals only with the very recent creation of a parliament, and presents us with a disagreeable picture, conclusively proving what must have been suspected by all who interest themselves in Japanese affairs—that of all the rash and ill-considered acts that have marked the recent government of Japan, none can have been more foolish than the sudden creation of a democratic Parliament to which no real power is assigned. The Japanese ministers are independent of the Chambers, and responsible to the Mikado only; but the Chambers are given great powers in finance, and can bring the administration to its knees. It is pretty clear that the frequent dissolutions which have been resorted to in Japan, as in Denmark, are a dangerous experiment, and that if the present attempt of Count Ito to find a diversion by means of war should prove a failure, either a democratic revolution or the overthrow of the constitution and a return to autocracy must be the result.

Not only has parliamentary government at present proved a disastrous failure in Japan by reason, we are convinced, of the suddenness with which, and the ill-considered form in which, it has been introduced, but, judging from what has happened recently, the remarkable superiority of Japan over China in preparedness for war has not been made full use of, for reasons which point to other defects in the Japanese national character. Prepared as the Japanese were, with so admirably manned and "found" a navy, and with so excellent an infantry and artillery force, they ought to have been able with the greatest ease to clear the seas of the Chinese fleet, and to occupy with their land forces an impregnable situation in the Corean peninsula. That they have played at hide-and-seek with the Chinese admirals and generals, and been compelled to fill the newspapers with accounts of great victories magnified out of small events, shows that in war, as in politics, the Japanese are still clever children, playing with tools in the obtaining of which they show much ingenuity, without understanding their full use.

Mr. Curzon deals otherwise with Corea and with Pekin—for he does not touch China outside the capital. His account of Corea is mainly picturesque, and there is a good deal of similar description of Pekin. But the book concludes with a

serious attempt to estimate the position of China in the world, and especially of China in connection with British interests. One result of the very different manner in which Mr. Curzon has dealt with Corea from that in which he has treated Japan is that he speaks of many matters which are, or were, common to Japan and to Corea as though they were specially Corean. For example, in the memory of many who are not yet more than middle-aged, the Japanese *daimio* walked with the same artificial stride which is affected by the officials of Corea :

" There is also a peculiar strut, which is known as the '*yangban* walk,' and which all ministers or nobles affect when they appear in public. It is a slow and measured movement, with the feet planted rather wide apart, and an indescribable but unmistakable swing of the body that is most comic."

This description, which is intended for Corea only, applies to Japan of those older days which ended only a quarter of a century ago.

When Mr. Curzon comes to discuss the political position of Corea he appears to think that position unique, inasmuch as Corea is in some sense dependent and in some sense independent, while two powers are, more or less, suzerain over her. There is a curious resemblance in some points between the position of Corea and that of Nepaul. Nepaul is in some sense independent, in some sense dependent, and in the matter of its dependence it is in some degree under the suzerainty of China, and in some degree under that of the Empress of India. But the fact that India is in a military sense absolutely preponderant in a country lying south of the Himalaya prevents those practical difficulties which perplex us in Corea from arising out of the anomalous political or diplomatic situation. It comes out clearly from Mr. Curzon's book that Japan has wilfully picked a quarrel with China in Corea for which there was no real ground.

Mr. Curzon discusses at length the condition of the Chinese army, and, after pointing out many of the drawbacks to its efficiency, he concludes with an interesting and truthful passage :

" All these drawbacks or delinquencies, however, shrink into nothingness when compared with the crowning handicap of the native officer. In many parts of Asia I have had occasion to observe and to comment upon the strange theory of the science of war (confined apparently to the East), which regards the *personnel* of an army as wholly independent of its leading. In China there is a special reason for this

phenomenon. There, where all distinction is identified with familiarity with the classics, and depends upon success in a competitive examination, the military profession, which requires no such training, is looked upon with contempt, and attracts only inferior men. In the bulk of the army (I except the Tientsin army corps) an officer still only requires to qualify by passing a standard in archery, in fencing with swords, and in certain gymnastic exercises. To the same deeply embedded fallacy must be attributed the collateral opinion that a civilian must be much better fitted to command a battalion than a military man, because he is supposed in the course of his studies to have read something of the art of war. And when we examine what this art, in its literary presentation, is, we find that the standard military works in China are some 3000 years old; and that the authority in highest repute, Sun-tse by name, solemnly recommends such manœuvres as these : ' Spread in the camp of the enemy voluptuous musical airs, so as to soften his heart'—a dictum which might have recommended itself to Plato, but would hardly satisfy Von Moltke. The British army could not be worse, nay, it would be far better led, were the Commander-in-Chief compelled to be a Senior Wrangler, and the Generals of division drawn from Senior Classics. It cannot be considered surprising that the Chinese officers so recruited and thus taught, destitute of the slenderest elements either of military knowledge or scientific training, should earn the contempt of their followers. Their posts are usually acquired either by favoritism or purchase. When it is added that they are also, as a rule, both corrupt and cowardly; that they stint the men's rations and pilfer their pay; and that when an engagement takes place they commonly misdirect it from a sedan-chair in the rear, we have the best of reasons for expecting uniform and systematic disaster. The General officer is seldom (there have, of course, been remarkable exceptions) any better than his subordinate; in warfare there is no single moving spirit or plan of campaign; and on the field of battle each commander acts with irresponsible light-heartedness for himself, and yearns for the inglorious security of the rear."

Mr. Curzon somewhat exaggerates, if it is possible to do so, the position of Great Britain as compared with that of France and Russia in the Further East. The position of France in the event of a serious struggle depends upon the supremacy of the British fleet; and as to this we may hope that there may be less doubt in the

future than there has been sometimes in the past. But the position of Russia is in a large degree independent of naval supremacy, and it is not all well-informed Englishmen who will be so happily clear as Mr. Curzon on this side of his case. The language in which he conveys his views is sometimes stilted; but, on the whole, the occasional exaggerations of his style do not form a serious drawback to the interest of a very pleasant and a very useful book.—*The Athenaeum*.

*Classical Studies in Honor of Henry Drisler.*  
(Columbia University Press.)

Many glimpses of fields almost untrod- den in Greek and Latin literature are given in this volume dedicated to Professor Drisler by his pupils in commemoration of the fiftieth year of his official connection with Columbia College. For example, not a little has been said of late years respecting the premonitions which the ancient Greek philosophers had of the theory of evolution. But Nicholas Murray Butler, taking up a little fragment of Anaximander's speculation, reported at third hand, shows how it implies the course of thought which led John Fiske to his conclusion that the long period of infancy in man must be due to the necessity for the adjustment of increasingly complex physical and psychical adaptations. But while Mr. Fiske looked to a veiled purpose in nature, Anaximander argued backward from the present state of things. If man had been at first such as he is now, he could not have survived; for the race would have perished for lack of food in the long and hopeless period of babyhood. Hence man must have had his beginnings in a life different from that which is now peculiar to him. He must have had, to use the expressive word attributed to the old philosopher by his citators, Plutarch and Eusebius, "other-looking" creatures than he and his as his first parents. There may be those who will go so far as to say that Anaximander was more scientific than Fiske, since he saw no reason to bring final purpose as a means of solving a problem in nature. Possibly he imagined that the first manlike creature was an accident, a sport of nature which happened to be able to perpetuate itself in new forms. Mr. Butler only goes so far as to say, "that which is for Anaximander an *éperçu*, becomes with Mr. Fiske a scientific discovery."

Apropos of the doctrine of evolution, Professor A. C. Merriam presents a study from the archaeological point of view of the dragon under the title of "Hercules, Hydra, and the Crab." Not that he means it to be taken in this way. But since the dragon—whether with one head

or eight heads like that famous creature in Japanese Shinto mythology which Susanowa intoxicated with rice-brandy and then killed—has been rehabilitated somewhat by the inferences of geologists and the study of Chinese, Chaldean, and Biblical antiquity, one is not quite sure but that even the hydra may have had a possible counterpart among the strange creatures which geology continually brings to one's attention. In that case it would be a link somewhat distorted and misunderstood in the chain of life. But Palæphatus himself could not take a more practical and rationalistic view of the many-headed creature of the fens than that adopted by Professor Merriam. It is, perhaps, an illustration of the effect of a dominant tendency that he has turned the hydra into a feature of landscape. He imagines a narrow strip of coast land hemmed in between mountain and sea, gradually formed by streams bursting from the foot-hills, and finally producing marsh and malarious exhalations. "This," he adds, "was enough material for the poetic alembic to create a deadly monster with multitudinous snaky heads and long, trailing, snaky coils, out of whose many mouths poured so foul and poisonous a vapor that it destroyed those who approached its den or passed that way." Now Palæphatus makes hydra a feature of the landscape, also, in his way; for he supposes it to be a walled town with a tower defended by fifty strong bowmen, and a king whose name is Lernos. Whenever one of these bowmen was killed two rose in his place. The crab that came to the hydra's aid was only a neighboring village chieftain with his band of warriors. To illustrate how individual modes of thinking affect the interpretation of myths may be cited the suggestion of Heraclides Ponticus that all the heads of the hydra meant merely the repetition of ignorance which could only be prevented from springing up against the deadly strokes of knowledge by the fire of admonition. But neither Professor Merriam's theory nor those of Palæphatus and Heraclides have anything to do with his essay, which is really an explanation of a famous fragment in the Metropolitan Museum of Art by means of numerous vase paintings, coins, and a relief on the Acropolis at Athens. It is a curious comment on the sequence of the hypothesis proposed by Palæphatus in his interpretation of the myth. The Greek rationalist does not bring in Iolaus, the ally of Hercules, until after the latter has failed repeatedly in his attack on the supposed archers of Hydra. Now, the works of art described by Professor Merriam are classified by him in this order: first, those in which

Iolaus is present, but not yet engaged in the conflict; second, those in which Iolaus is assisting in subduing the monster; third, those which, for the convenience of the artist or by the confinement of his space, abridge the representation to Hercules and the hydra alone. The third class should be first. But the order of the other two is sufficient to show that Palæphatus was familiar with the pictured aspects of the story. It is possible to imagine that the chariot figured with Iolaus suggested the whole of Palæphatus's theory; for it indicates something better organized than the primitive civilization embodied in Hercules and his club. In Hesiod, Alcaeus, Simonides, and Euripides, whom Professor Merriam cites, the allusions to the conflict betoken hardly as advanced a civilization as that described in the very similar Mercian tale of Beowulf and Grendel. But the story as given by Apollodorus is manifestly developed to the utmost limits of the fictile and sculptural art which Professor Merriam describes. He has taken the literature at its most elaborate stage and has developed the art history of the subject from that point. He finds two fragments in the Metropolitan Museum which illustrate the story. One of these, which Professor Merriam dates from 500 B.C., gives some low-lying parts of the hydra, the feet of the two heroes and the crab in all its inimical perfection. The other shows the hand of Hercules wielding a sickle-fashioned knife, and a fragment of the monster.

Professor Merriam has another delightful paper, this time on Geryon, and he has no interpretation to offer for the myth. In lieu of something which he might have given, one must turn again to Palæphatus, who never fails when the subject is one which neither he nor any one else knows anything about. What he says is in effect that it is nonsense to talk about a person having three heads. This is how the matter was, he adds: There was a city on the shore of the Black Sea called Tricarenia, where Geryon lived, noted among his neighbors for his wealth and particularly for a fine herd of cattle. Hercules came there to steal the cattle and killed Geryon, who naturally endeavored to keep possession of his property. Everybody wondered at the size and appearance of the animals, and those who seemed to keep up with the news of the day said to others that Hercules was driving off the herd of a Tricarenian—a good Greek pun for a chap with three heads. But Palæphatus must not be taken seriously. The fact is that the myth was troublesome enough in the form given to it by Hesiod, and all the explanations that followed were com-

plicated by the pieces which belong to this legend, and are now in the Cypriote collection of the Metropolitan Museum. The conjectures as to the origin of the pieces justify Professor Merriam in his elaborate effort to establish upon a scientific basis the facts relating to the series comprising fragments of a large statue of Geryon and two small ones, together with a bas-relief representing the attack upon Geryon's herd and its keepers.

Julius Sachs presents a brand-new theory about the "so-called Medusa Ludovisi." This is the head in extremely high relief of a beautiful dying woman. Critics have called it a representation of the Gorgon Medusa. But Mr. Sachs holds it to be the last number in the series representing the death of the Amazon Penthesilea wounded in battle by Achilles.

Turning from these studies of plastic art in which the poets and folklorists of old Greece have no small share, one comes upon a series of papers on the ancient drama. There is an essay in minute criticism on two passages in the "Medea" of Euripides, by Mortimer Lamson Earle, and a comparison between the "Iphigenia" of Euripides and the "Iphigénie" of Racine, by Benjamin Duryea Woodward, which gives the palm to the Greek original rather than to the French imitation. George B. Hussey has a paper very thoroughly worked out on Plato and the Attic Comedy, in which the theory that the "Ecclesiazusæ" of Aristophanes is a parody on the "Republic" is demolished, while it is shown that later comedians owed some of their sharpest hits and their best characters to Plato's most entertaining dialogue. Brander Matthews, with the insight of a playwright, shows that the favorite tricks of modern writers for the stage were known to the Greeks. In another aspect the whole field of Greek literature is traversed by Alfred Gudeman in search of forgeries. For the benefit of those who think that they know all about this subject, it may be remarked that Mr. Gudeman finds enough to write about without troubling himself much over the letters of Phalaris. An article which casts an indirect light on Greek literature is that by Edward Washburn Hopkins on Professor F. Max Müller's new-fangled word "Henothism" in the Rig-Veda. Turning to Latin literature, there is a careful study by Nelson Glenn McCrea on Ovid's use of words to describe color. This essay and one by T. R. Price on "The Color System of Virgil," in another publication, may safely be commended to those extraordinary people who imagine that there has been an actual evolution of the human sense of sight in the matter of color within the historical period.

There are other essays more or less recondite in this volume, and a number of illustrations, most of which accompany the contributions of Professor Merriam.—*The New York Tribune*.

*Life of St. Francis of Assisi.* By Paul Sabatier. Translated by Louise Seymour Houghton.

To discover the man in the saint held up for our veneration is always a difficult and usually a thankless task. But when the result of the process wins the praise of men who look upon things from such different standpoints as do Tolstoi and Leo XIII., we must acknowledge a more than common success.

Of M. Sabatier's qualifications for his task we need not speak: an easy style, love for his subject, knowledge of the period, of the places in which his hero lived, and of the manuscripts in which his story lies hid—all these are evidenced in this octavo of some 500 pages. If the result is not the final life of St. Francis, it will have to be seriously considered by any one who writes on the subject.

The book consists of the story of St. Francis, an introductory critical study of the materials, and appendices dealing with the evidence as to the Stigmata, etc. The documents are unusually abundant, and are classified by our author under five heads: the works of St. Francis himself, his biographies, the official documents, the chronicles of the order, and other writings. The sources on which M. Sabatier chiefly relies are the writings of St. Francis, the biographies of Thomas de Celano, and that of the Three Companions, and the *speculum perfectionis status fratrum minorum*. For his MSS. he has gone to the great collection at Assisi, though others are cited on occasion. . . .

The main body of the work opens with an account of the little mediæval town in which St. Francis was born and where he spent so much of his life. This chapter, and that on "The Church in 1209," should be read by every one engaged in the study of the period. The little town, its wars and revolutions, the triumph of the bourgeoisie, the return of the nobles, and, ten years after, the renunciation of feudal rights, and the enfranchisement of the rural population—all are described. Topics of interest to the theological student—the rise of the Vandois, the Everlasting Gospel and its influence on St. Francis, the heresy of the Cathari—are discussed luminously, if briefly; and M. Sabatier's references are fairly full, so that the student, if disposed, may follow the matter further.

We quote from M. Sabatier's description of the Italy and the men of the time:

"Let us imagine the Italy of the early thirteenth century, with its divisions, its state of permanent war, the country depopulated, the fields uncultivated save in the narrow belt which the garrisons of the towns could protect; every city, from the greatest to the least, spending its time in watching its neighbor to seize the favorable moment to sack it; the sieges ending in unheard-of atrocities, and, after that, famine, quickly followed by the plague, completing the work of destruction.

"How many difficulties do we find when we wish to describe the headlong outbursts of the century, its poetic inspirations, its amorous and chaste visions, standing out on a background of coarseness, wretchedness, corruption, and madness.

"Men in those days had every vice but vulgarity, or every virtue save moderation—they were brigands or saints. Life was rough enough to kill all the feeble, so strong minds had an energy unknown today. At each instant one had to guard against a thousand dangers, to take resolutions on the spot at the risk of life. Open Fra Salimbene's Chronicle, and you will be affrighted to see that what occupies the largest space there is the account of the annual expeditions of Parma against its neighbors or of those against it. What would this Chronicle have been if it had been written by a warrior instead of by an enlightened monk, a lover of music, an unwearied traveller, an ardent mystic? And this is not all: these wars between city and city are complicated by civil wars, plots are periodically woven, the conspirators are massacred if they are discovered, and massacred or exiled if they triumph. Add to all this the great struggles of the papacy against the empire, the heretics, and the infidels, and one can understand the difficulty of describing such a time."

The story gives us an impression of a real man, consistent with himself and with his surroundings. His life-work was of the first importance—he saved Italy to the Church, and the Church from itself; the growth of pre-Raphaelite art may be traced to his movement—yet he was but a natural product of the good and the bad of his time, no miracle without due and sufficient cause, and his work lay before him prepared to his hand. We follow Francis Bernardino as the gay young profligate (in no bad sense of the words), as the man who abandons all things for the love of Dame Poverty, as the preacher whom the common people hear gladly, and the light of a band of dear companions. He conquers the tacit opposition of the Church (M. Sabatier compares its attitude to that of the Anglican episcopate towards the Salvation Army) by meekness and humble

perseverance, and is saved from heresy by his pious obedience to the powers that be. We follow him as the order grows, and as the Cardinal Hugolini, the Machiavelli of M. Sabatier's story, afterwards Gregory IX., comes on the scene; and we see the continual pressure applied, moderating the "unpractical" views of Francis, and driving him at last from the direction of the order he had called into being into honorable retirement, leaving Brother Helias to develop the plans of the Church in his name. We admire, as we read, the art with which the author has emphasized the relations of St. Francis and the early Franciscans, with the band of holy women who had followed his example and had left all; and we feel that this, surely, is truer than the after-legends of monastic rigors. Nor is the story without its lighter humor: the holy brother whom the city went out to meet, and whom they found playing at see-saw with the children till they left him in disgust, the innocent contest between the friar who would earn his living and the cardinal who wished to entertain him—these form a relief without disturbing the harmony of the story.

All this is more than a biography: it is a work of art, and the worthy Strasburgueois may feel proud of the work dedicated to them. It recalls to us the reading of the *Vie de Jésus*; and if it leaves us with, perhaps, the doubt that followed that reading, the compliment is the greater to the author. The world is richer for a human saint, whose miracles are treated sanely (M. Sabatier accepts the early accounts of the Stigmata), and whose mendicancy is that of the laborer who, having earned his day's food and shelter, takes it from what quarter God sends it. . . .

It is clearly printed, and in such instances as we have tested remarkably free from misprints. We congratulate M. Sabatier on his work.—ROBERT STEELE in *The Academy*.

*Memoirs Illustrating the History of Napoleon I. From 1802 to 1815.* By Baron Claude-François de Méneval, Private Secretary to Napoleon. Edited by his grandson. Vol. III.

The third volume of "Memoirs of Baron de Méneval" completes its publication. It does not differ in kind from those which have preceded it. It is not the full story of Napoleon's career by any means. It is confined entirely to what Baron de Méneval had a part in, and no attempt is made to fill out the outlines of the Emperor's life. These memoirs can best be read by one who is already familiar with the history of Napoleon and knows something of his character. They add a great deal to

our knowledge of the man, and especially to that intimate knowledge of him which other writers have failed to enjoy. It is fortunate that these memoirs have been kept from the public until many of the calumnies against Napoleon had died down. They are now received by those who are ready to accept the truth about Napoleon and to estimate his career justly. One cares not to-day for the French or the English view of what he was. What we want to know are the facts, and the new life of Napoleon which is being written to-day will be more just and disinterested than any that has preceded it. It was inevitable that the truth could not be told until a large number of men connected with him in different positions of public life had written their memoirs. The life which was written by Sir Walter Scott was full of partisanship and decidedly against Napoleon. The American work that came from the pen of Dr. J. S. C. Abbott was puerile and gossipy to the last degree. It is interesting, but it was without authority. The Baron de Méneval is one of the most important witnesses to Napoleon's actual life whose work has been published, and little as it covers the whole period, it is valuable for its light and shade, and for the evident truthfulness of its revelations. He has set down apparently without malice what he knew of his great friend, and the translation which is now completed presents in English, not exactly what we would like, but materials which in competent hands can be used to great advantage.

The third volume covers the Moscow adventure, the retreat to Paris, the abdication to Elba, and the final discomfiture at Waterloo. The Russian campaign was undertaken with great confidence, and its misfortunes are here stated with considerable detail. Napoleon could not save his army on their retreat, but he saved himself and did all he could to alleviate the sufferings of his soldiers. The stress laid upon him at this time was so great that he carried with him a dose of poison which he could take in case he were in danger of falling alive into the hands of the Cossacks. From this time forward his fortunes were varied. There was a powerful faction in France that was opposed to him, and he could not be absent from the capital city without incurring the danger of conspiracy at home. In an interesting extract from another French writer it is pointed out that Napoleon during his campaigns had daily reports sent to him from his ministers at Paris so that he directed the country at the same time he ruled the army. He did not need to sleep more than six hours a day, and he was incessantly

busy with his public interests. He was very careful of his troops. He provided for their adequate repose, and at the same time he insisted that they should obey orders instantly. In his hours of rest amid all this activity he liked to play a game of whist after dinner and would then forget the labors and cares of the day. He was thoroughly democratic toward his soldiers, and any private could approach him if he had reason to be heard. His loyalty toward his troops made them loyal to him, but the treachery of his officers was a constant pain to him. His position from this time forward was one of great anxiety and difficulty. He had awakened the opposition of the allied nations of Europe, who felt that they could never have any rest until this insatiable conqueror could be beaten. At the same time the Bourbon faction in France was constantly at work in conspiracies against him, and he never knew what would happen next in his own capital. The position was one beset with great cares and responsibilities. All Europe was against him, and the sovereigns whose friendship he had counted on arranged themselves in the opposition. When he came home to Paris at the end of the year 1813 it was necessary to reorganize the army, and the treasury of the Tuilleries was exhausted with these expenses. Napoleon's position had now become such that he was constantly compelled to act in self-defence. There was not a moment of his life when he was free from anxiety. The allied forces were pressing upon France, and such was the danger that he was forced to abdicate his throne and retire to Elba.

This resulted in the sending of Marie Louise to a place of safety away from Paris. She very reluctantly left Paris, and at length, deprived of her French associates, was returned to her father's palace at Vienna. It was a great undertaking for the Empress to seek safety in this way, and it placed the Emperor of Austria, who was one of the allies against Napoleon, in a very delicate position. While this was going on the Emperor Napoleon was preparing to leave France as an exile and the future of his empire was shrouded in gloom. From this time forward the Empress had little intercourse with Napoleon. His letters to her and her letters to him passed through the hands of others and they could not meet. Even the exchanges of affection by letter were restricted. It was a difficult thing for Marie Louise to go back to her own family, and her refusal to live in common with them indicated her dignity and the sense of her position. The abdication of Napoleon caused a great change in the disposi-

tion of his brothers and relatives, who had been provided for in different ways while he occupied the throne, and it was a long time before the Empress was intrusted with the charge of the Duchy of Parma, which was given to her for use during her lifetime, with no right of succession to her son.

A great part of these volumes is filled with petty details which amount neither to gossip nor to history, and which find their appropriate place chiefly in a form of history as illustrations of important movements. The Baron de Méneval had been, before the abdication, transferred to the position of secretary to the Empress, and, to a certain extent, he followed her fortunes when she was compelled to leave Paris. It is to him that we are indebted for the knowledge of what was done for her at the Austrian court. There is but little said, in this final volume, of the battle of Waterloo, though a very full account is given of Napoleon's situation after his defeat. He was on the point of winning in that contest when circumstances went against him. The concluding portion of this volume is touched with sadness and pain. The Baron de Méneval wished to share the future fortunes of Napoleon, but when the Emperor surrendered himself to the English government, and it was decided that he should be sent to St. Helena, his desire to accompany him was refused.

There is every evidence that this associate of Napoleon was faithful to him to the bitter end, and the inside views which he furnishes of the domestic and private life of the Emperor are perhaps his most important contribution to the history of his great friend. There is a certain hardness and dulness to these memoirs because they are written without imaginative feeling. While the baron appreciates Napoleon, he is in no sense what Boswell was to Dr. Johnson. He never reproduces the Emperor in his strength and power. He sets down what he knows as a matter of fact, and leaves the reader to formulate his own ideas of his chief. At the same time it is evident that he gives a truthful account of what passed under his own eye, and these volumes must at once take rank among the most valuable memoirs of Napoleon that have yet been written.—*The Boston Herald*.

*The Great Indian Epics: The Stories of the Ramayana and the Mahabharata.*  
By John Campbell Oman.

The enormous bulk of Hindoo literature is made up of many parts, each almost a literature in itself. The first rank, of course, is held by the Vedic hymns, with

their addenda and commentaries, the Brahmanas and Sutras. Next to these, in the almost idolatrous reverence with which they are regarded, come the two great epics which are the subjects of the present work. Their greatness is not merely in extent, though this is extraordinary. To give some idea, if a rather vague one, of their stupendous length, Professor Oman tells us that the two, "taken together, would make up not less than about five-and-twenty printed volumes of ordinary size." A more exact idea is gained by the statement that the shortest of the poems, the *Ramayana*, comprises about 50,000 lines, and the longest about 200,000. The *Mahabharata* alone is therefore about seven times as long as the two Homeric poems put together. We are the less surprised by this statement, when we learn that this prodigious composition is really made up of several distinct poems, apparently of different authorship, and very loosely and inartistically combined. One of these, the celebrated *Bhagavat-Gita*, or "Divine Song," is introduced in the form of a philosophical discussion between the hero Arjivara and his charioteer, Krishna, who proves to be an incarnation of the all-powerful deity Vishnu, and who, while the hostile hosts are drawn up in the order of battle, devotes what must have been a term of several days to the work of instructing the warrior-chief in the mysteries of divine wisdom,—clinching his argument by suddenly exhibiting himself in all his terror-striking majesty of godhood. This episode may serve to give some idea of the singular extravagances of mingled absurdity and sublimity which characterize these extraordinary works of genius.

That this title can justly be claimed for them is the opinion of all the great Sanskrit scholars of modern times, from Sir William Jones to Professor Max Müller, who have studied these singular productions. Mr. Oman does not himself claim to be an authority as regards the language. But as Professor of Natural Science in the Government College at Lahore, and author of a work on "Indian Life, Religious and Social," he has had opportunities of learning the opinions of the best judges among the educated Hindoos and the many able European scholars resident in India. Several good translations of the two epics, or of large portions of them, both in prose and in poetry, have been published, and Mr. Oman has undertaken to present to the English-reading public a summary of the stories, combining narrative and commentary in a form which he justly considers likely to be both useful and entertaining. "These great poems," he remarks, "have a special claim to the atten-

tion even of foreigners, if considered simply as representative illustrations of the genius of a most interesting people,—their importance being enhanced by the fact that they are, to this day, accepted as entirely and literally true by some 200,000,000 of the inhabitants of India. And they have the further recommendation of being rich in varied attractions, even when regarded merely as the ideas and unsubstantial creations of Oriental imagination."

The author gives the first place to the *Ramayana*, which he holds to have been the first composed, though this is a disputed point. The composition is ascribed to the Brahman Valmiki, who is affirmed to have been instructed and inspired for the work by Brahma himself. The plot, stripped of the episodes and other accessories, is simple. Rama, the eldest son and rightful heir of the King of Ayodhya, or Oude, the great Hindoo capital, was, through the malice of a stepmother, condemned to a banishment of fourteen years in the immense southern forest. He was accompanied in his exile by his beautiful and faithful wife, Sita, and by his brave and equally faithful brother, Lakshmana. The three lived together as ascetics in a hut which they had made for themselves in the forest. Here Sita, in the absence of her husband and his brother, was surprised and carried off, through the air, by the mighty sorcerer-demon Ravana, the giant-king of Lanka in Ceylon. Though possessing magic powers, of which even the gods were jealous, his dread of a threat pronounced by Brahma restrained him from doing other harm to his captive than holding her a prisoner until she should consent to become his wife. Meanwhile Rama and Lakshmana had summoned to their aid an immense army, composed chiefly of half-human monkeys,—by which designation we are to understand the negroid people of southern Hindostan,—and, after bridging the strait between the mainland and Ceylon, and performing prodigies of valor, succeeded at length in destroying Ravana in his capital, and rescuing Sita, with whom Rama, his father being dead, returned to reign in Ayodhya.

The *Mahabharata*, or "Great Bharata," is the history of the contest for the throne of India between two royal and kindred families, both descended from Bharata, who represented the ancient Chandra or "Moon" dynasty of the Aryan rulers. These families were the Kauravas and the Pundavas, the former having at first the ascendancy, but the latter the better title, and in the end the better fortune. The climax of the war was a tremendous battle, involving many millions of combatants.

It lasted for eighteen consecutive days, caused the destruction of the greater part of the two hosts engaged in it, and, as our author adds, "closed the golden age of India." This golden age does not go back into a very great antiquity, as the best authority does not place the origin of the *Mahabharata*, or rather of the poem which formed its first framework, earlier than the fourth century before the Christian era. The poet Vyasa, to whom it is ascribed, is held to have been an actor in the events which he relates. If this opinion is well founded, the heroic age of India will have closed soon after the period of Alexander the Great.

The most striking quality of the great epics, and that which gives them an importance and value above all other works of the kind, is the fact that they are national poems of still living and potent influence. Hindostan, with a population equal to two thirds of that of Europe, comprises a greater number of separate communities, speaking distinct languages, than all Europe contains. Dr. R. N. Cust, the chief authority on this point, finds in the peninsula no less than forty peoples, speaking different languages, and divided into three distinct races, the Aryan, Dravidian, and Kolarian. Among this vast agglomeration of nationalities there is but one bond of connection, that of religion; but this bond is with these races the most powerful of all, and it is presented in the most attractive form in these national epics, which teach their readers and hearers to believe that there was a period when the whole of India, from the Himalayas to Ceylon, was united under one native rule and one worship. This belief, in which alone Hindoo patriotism can claim a field of existence, prevails among all classes and castes of the population. It finds its chief nutriment in their remarkable poems, combining all that to the Hindoo mind is most winning and affecting, in religion, philosophy, history, and poetry. The influence of the Homeric poems, in the most brilliant period of the Grecian republics, was weak compared with that of the Indian epics. The Homeric influence is dead, but that of the great Hindoo poems is still living and growing,—the one solitary existing influence of the kind in the world. It is this fact which gives an interest to Professor Oman's work beyond that which its contents might claim as mere literature. The compositions which it describes, if viewed simply as pictures of the past and premonitions of the possible future for nearly a seventh part of the human race, cannot be deemed reassuring. But regarded in a different light, as illustrations of mental and moral

endowment capable of something much higher, they become more satisfactory. There is both truth and promise in the comparison made by Mr. Oman when he reminds us that, "had not Christianity superseded the original religions of Northern Europe,—had the *Eddas* and *Sagas*, with their weird tales of wonder and mystery, continued to be authoritative scripture in Britain,—the religious faith of England might now have been on a par with that of India to-day—an extraordinary mixture of the wildest legends and the deepest philosophy."—*The Critic*.

*Lord Amherst and the British Advance Eastward to Burmah.* (Rulers of India Series.) By Anne Thackeray Ritchie and Richardson Evans.

Lord Amherst was Governor-General of India for about four years, beginning in the summer of 1823. He succeeded Lord Hastings, and found a war with Burmah all ready for him on his arrival at Calcutta. He knew little about India at the time when he was called upon to direct the operations of the English forces against the Burmese, and was as ignorant as a school-girl of the arts of war. Nevertheless, the English prevailed, and England to-day acknowledges indebtedness to Lord Amherst for the great extension of the Indian Empire which came about through the Burmese war. This little work is devoted mainly to the story of that war, and is interesting chiefly because in a simple, unpretentious way it pictures the operations of the opposing armies.

The English had had no real acquaintance with the Burmese, and had no knowledge of their methods of warfare and no conception of their qualities as fighting men. They found out before the war was over that the Burmese were a valorous people, and that they were no mean antagonists in spite of their meagre equipment and lack of knowledge of military tactics. The capture of Rangoon, the first event of the war, was a simple matter. The English fleet anchored before the city and called for its surrender, and forthwith the city was theirs. The cannonading amounted almost to nothing. A few shots were fired from the feeble defences of the town, to which one of the English vessels replied, and the fighting was done. An American missionary came out to the fleet with a message from the Governor. He gravely inquired what the English wished for, and intimated that if there should be any further hostile demonstration against the city all the European residents would be killed at once. Before the missionary got back to Rangoon the Governor and all the other natives had discreetly withdrawn from the

city, and when the English went ashore they found but ten persons in the place—eight traders of British origin and two missionaries, the American and a Greek. The English commander was disgusted, but that did not prevent his acknowledging that the evacuation showed that the Burmese were capable of acting with great good sense, and that the inference should not be drawn from it that they were cowards.

What the Burmese did was to abandon the town and establish themselves in camps, where, on account of the nature of the country, they were for a time out of the reach of the English. In their stockades they could live comfortably, and though no doubt they regretted the loss of their city, they had the consoling thought that the army which held it practically was beleaguered by floods and must draw all of its supplies from its own cities of Calcutta and Madras.

Meanwhile Mada Bandula, the commander of the Burmese forces, seeing that he had the English safe and uncomfortable in Rangoon, moved an army across the Arakan frontier and attacked the enemy where it was weak. At a place called Rámu he won a decided victory over the English, and sent them flying before him. Many British officers fell before his guns and swords. In this operation the Burmese gave the English an exhibition of underground fighting. Says the author:

"While they were still at a distance our officers saw them advancing in regular line, but presently the units that formed the rank were prostrate on the ground, and before long they were all comfortably ensconced in couples in small excavations, something after the manner of the pit dwellings of prehistoric times. Even a roof was not wanting, and each couple of soldiers had with them the simple commissariat necessary for the whole period during which the siege was expected to last."

This sort of warfare was met with repeatedly, but in time the Burmese came to understand that it was of little value in operations against armies which could command the use of shells. For cannon-balls they cared but little, but shells were different.

Another characteristic of Burmese warfare was the system of stockades. The stockades varied in size and elaboration, but in general they were alike. "The unvarying element was a continuous wall, sometimes as high as twenty feet, of solid timber—the stems of bamboos or trunks of saplings from the neighboring forests. At the top ran horizontal beams, which held all firmly together. At intervals

were loopholes for musketry fire. Within the inclosure, which was square or oblong, were raised platforms of earth or wood, from which small guns could discharge over the palings. Inside and outside the stockades were trenches, and on the external face were of ten abattis formed of trunks of trees." The Burmese had been accustomed to regard these stockades as impregnable; it was a rude awakening they had when the English took to dropping shells into these little forts. There was nothing for them to do but fly.

So it was with their fire-rafts, upon which they placed great dependence—the English soon learned how to defend themselves against these instruments of destruction sent down the Rangoon River to burn their ships. "These fire-rafts were a series of bamboo platforms loosely hinged, so that when they struck the shipping they easily closed round the hulls. On these floating floors were piled jars of mineral oil and every variety of combustible, from which so fierce and high was the blaze that the observers at the Pagoda trembled for the safety of the fleet. Happily the naval officers learned betimes the knack of arresting the rafts by beams across the river and converting the monsters into harmless bonfires."

The story of the war closes with an account of the capture of Bhartpur. This was more like real war than anything that preceded had been. Capt. Amherst, son of Lord Amherst, was a participant in this affair, and it is partly from his letters that the story of the capture is drawn. The Burmese had no idea that Bhartpur could be taken, and perhaps it would not have been taken if the English had not resorted to mining. Twenty-five thousand pounds of gunpowder were placed in a mine forty-eight yards long. "No words," says Capt. Amherst, "can describe the scene when the explosion took place. The town appeared one mass of dust from the mud walls and smoke; the shouts of the besiegers in triumph and the cries of the poor sufferers were heard many miles distant." The English counted 5000 dead after they got possession of the city.—*The New York Times*.

*Aspects of Modern Studies.* Being University Extension Addresses. By Lord Playfair, Canon Browne, Mr. Goschen, Mr. John Morley, Sir James Paget, Prof. Max Müller, the Duke of Argyll, the Bishop of Durham, and Prof. Jebb.

It was a happy thought that brought together into one volume the University Extension Addresses delivered from year to year since 1886, at the annual meetings

held in the Mansion House of the Lord Mayor of London. University Extension has assumed such great proportions, both in this country and in England, and is bound to exert so great an influence upon the intellectual life of the future, that, however much many, who misunderstand and underrate the movement may decry it, it is well for all to have an opportunity of seeing just what its enthusiastic advocates are doing for it in London. This little volume contains nine addresses delivered by the most eminent thinkers of England, all of which are worthy of permanent preservation. The first two addresses by Lord Playfair and Canon Browne, delivered in the years 1894 and 1892, respectively, outline generally the design and limitations of the extensive movement and predict its future.

Mr. Goschen's address on "Hearing, Reading, and Thinking" (1886) is a remarkably suggestive paper, defining exactly the advantages the lecture method has over the mere study of books, and showing how it should be supplemented by reading which should be systematic, thorough, and discriminative. Above all, hearing and reading should go hand in hand with thinking, and thinking intelligently. This admirable address is followed by Mr. John Morley on "The Study of Literature," delivered in 1887.

In this essay, Mr. Morley simply adds to the obligation already owed to him by all people of literary tastes. His remarks on habits of reading long lists of books, such as Sir John Lubbock's famous one hundred, will serve to bring many machine readers to their senses. He brings out clearly the idea that "the end of education on its literary side [is] to make a man and not a cyclopedia, to make a citizen and not a book of elegant extracts."

Sir James Paget, in 1888, spoke concerning "Scientific Study," whose four chief contributions to education are in the cultivation of the mind "in the power of observing, in accuracy, in the difficulty of ascertaining truth," and "in proceeding from the knowledge of what is proved to the thinking of what is probable." Another address of great value worthy to stand by those of Mr. Goschen, Mr. Morley, and Sir James Paget is Prof. Jebbs' address in 1893 on "The Influence of the Greek Mind on Modern Life," in which we are told in his charming style of "the general nature of the influence which Greece has exerted, and must always exert, over the modern world."

The other addresses in the volume are "Some Lessons of Antiquity," by Prof. Max Müller, who steps a little out of his own territory on the question of bimetal-

lism, and naturally stumbles in the unfamiliar ground; "The Application of the Historical Method to Economic Science," by the Duke of Argyll; and "Ideals," by Dr. Westcott, Bishop of Durham,—all valuable contributions to an intellectual life, if not so striking as the four essays particularly mentioned. As a whole a more suggestive and stimulating volume of essays has not appeared for many a day, and it will do great good to the cause in which it is printed. Its typographical excellence is guaranteed by the fact that it is from the Clark Press at Edinburgh.—*The Cincinnati Tribune.*

*Mad Sir Uchtred of the Hills.* By S. R. Crockett, author of "The Stickit Minister," "The Raiders," etc.

The appearance of a new volume by S. R. Crockett calls attention anew to that stirring historical novel *The Raiders* by which he won his spurs as a novel-writer. The latter proved a worthy advance upon *The Stickit Minister and Some Common Men*, those sketches in which, admirable as they were, appeared small indication of the dramatic force and pure romanticism shown in *The Raiders*. This novel indeed ranks next to *Lorna Doone* for its vividness of color, its wild adventures, its pictures of out-door life, and the charming love-story which glitters along through scenes of plunder and outlawry, as a silver streamlet trickles along through Scottish crags and ravines. It stirs the blood, this tale of "derring do," and being a thoroughly manly book, is one for men to be grateful for, and for women to admire. To those who have read *The Raiders* it is quite needless to recommend *Mad Sir Uchtred*; those who have not will be wise to buy them both and rejoice that there are yet novels worthy of the name.—*New York Home Journal.*

There is a distinct flavor about S. R. Crockett's latest essay in fiction, *Mad Sir Uchtred*, which sets it in a place apart, and the manner of it is graceful and unstudied. The scene is in the Scottish highlands, the time that of the harrying of the Covenanters under Charles II. Sir Uchtred of Garthland is one of the most zealous of all the king's allies in the west, and he spares none in his raids of vengeance. Doom falls upon him at his attempt, at the head of an armed band, to turn out of kirk and manse Alexander Renfield, the minister of Kirkchrist, whom the people love. They ride into the kirk and force the congregation out, and they pile up the household goods of Renfield on the green and put the children's cradle atop, while the minister's wife, her bairns around her, wails at the sight, and as Sir Uchtred gives the order to set fire to the heap the minis-

ter pronounces the curse of Nebuchadnezzar, and the proud leader succumbs to madness and flies away to the hills of Clashdaan, where he dwells, lonely and naked, for three years. There men hunt him with dogs, but cannot come nigh him, and there he has as his familiar a wild beast of the cat tribe, which he names Belus and makes much of. And his brother Randolph reigns in his stead at Garthland, and woos his wife, the fair Philippa, and is in a way to success in his wooing when the weird face of Sir Uchtred appears at the window and wakens in him thoughts of vengeance. So Randolph pursues Sir Uchtred and falls into his power, but is set free at last, and the madman, through Philippa's love, is restored to reason and home, led by the hand of his infant son. The tale is forcibly told and has humor as well as tragedy in its make-up. Those who love good literature should not fail to read the grawsome history of *Mad Sir Uchtred*. It is brief, but in its way a masterpiece.—*The Beacon* (Boston).

*Libraries in the Mediæval and Renaissance Period.* By J. W. Clark, M.A., F.S.A. (The Rede Lectures.)

*Mediæval and Renaissance Libraries*, by Mr. J. W. Clark, is pleasant reading for the bibliophile, the librarian, and the student. The author has many interesting things to say. Thus, he tells us that the Romans preserved their books in two ways: either in a closet for reading elsewhere, or in a large apartment in which the volumes were doubtless studied as in a modern library. To get an idea of one of the larger Roman libraries, we have an exact modern antique in that of the Vatican. Mr. Clark puts the beginning of the world's library era at the publication in the sixth century of the Rule of St. Benedict prescribing general directions for the formation of libraries and of study in them.

When the Cluniacs came into history, they directed a special officer to take charge of the books, and that an annual audit be made. The Carthusians and Cistercians provided for the loan of books to extraneous persons under certain conditions. Augustinian houses then began to be built with book-recesses in their walls, and later conventional establishments placed their libraries in special apartments, which always adjourned the scriptorium. Between these conditions of monastic and those of college libraries Mr. Clark traces a close analogy. The resemblances, as he well says, are too striking to be accidental, and he instances the Paris Sorbonne, where a library was established in 1289, quoting this clause from the Oriel College statutes dated 1329: "The common books (*communes libri*) of the House are to be brought out and inspected once a year, on the feast of the Commemoration of Souls (2 November), in the presence of the Provost or his deputy, and of the Scholars (Fellows). Every one of them in turn, in order of seniority, may select a single book which either treats of the science to which he is devoting himself, or which he requires for his use. This he may keep until the same festival in the succeeding year, when a similar selection of books is to take place, and so on, from year to year. If there should happen to be more books than persons, those that remain are to be selected in the same manner." The system of chaining the books is explained at length, and also that of shelving. When the fashion of elaborate bindings and bosses obtained, however, it became impossible to arrange books in the old way, and hence a form of library arose, described by no one so well as by our author, in which the room was one mass of desks and seats, like the pews in a church. The earliest example is that of Cesena, built in 1452. Mr. Clark's work is a distinct and valuable addition to library literature.—*The Outlook*.

### Books of the Month.

**ADAMS.**—*The Swiss Confederation*, By Sir Francis Ottiwell Adams, K.C.M.G., C.B., late Her Majesty's Envoy Extraordinary and Minister Plenipotentiary at Bern, and C. D. Cunningham. With a Map. New and Cheaper Edition. (Macmillan & Co.) 8vo. Cloth. pp. 289. \$2.50.

**BALLOU.**—*The Pearl of India*. By M. M. Ballou, Author of "Due East," etc. (Houghton, Mifflin & Co.) Crown 8vo. Cloth. \$1.50.

**BALFOUR.**—*The Senile Heart: Its Symptoms, Sequela, and Treatment*. By George William Balfour, M.D. (St. And.), LL.D. (Ed.), F.R.C.P.E., F.R.S.E. (Macmillan & Co.) 12mo. Cloth. pp. 300. \$1.50.

**BARTLETT.**—*A New and Complete Concordance; or, Verbal Index to Words, Phrases, and Passages in the Dramatic Works of Shakespeare*. With a Supplementary Concordance to the Poems. By John Bartlett, A.M., Fellow of the American Academy of Arts and Sciences, Au-

thor of "Familiar Quotations," etc., etc. (Macmillan & Co.) In one volume. 4to. pp. 1910. Bound in half morocco, in box. \$14.00, net.

**BASEL.**—*The Pentamerone; or, The Story of Stories.* By Giambattista Basile. Translated from the Neapolitan by John Edward Taylor. New Edition, Revised and Edited by Helen Zimmern. With Illustrations by George Cruikshank. *The Children's Library.* (Macmillan & Co.) 16mo. Decorated linen. pp. 218. 75 cents.

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— *A Saint.* Translated from Paul Bourget's "Pastels of Men," by Katharine Prescott Wormeley. Illustrated by P. Chabas. (Roberts Bros.) Crown 8vo. Parchment, decorated. pp. 82. \$1.00.

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